construction bordering on temerity, and in a blaze of crowded ornaments, the details of which resting on what is absolutely arbitrary, occasioned all the irregular whimsicality of form and capricious disposition so prevalent in the decorations of some of our later sacred buildings.

Although in structures raised after the Saxon and Norman manner, as well as in those erected with the pointed arch, we do not trace the elegant fancy of classical forms, nor the purity and chaste simplicity of Grecian invention, yet all must admit that our great cathedrals possess that combination of length and height, intricacy and solemnity, which are the great sources of true sublimity; nor will it be denied that the venerable grandeur of the exterior of the early works of the Saxons and Normans, are particularly calculated to increase the gloom and melancholy that entered so powerfully into the devotion or bigotry of monkish times, whilst the lighter and more elegant examples which followed, command no small portion of our consideration and admiration.

On entering Westminster Abbey, Salisbury Cathedral, and such edifices, can any person be deceived, or for an instant doubt, as to their destination? or fail to be impressed with their magnitude and solemn appearance?

The amazing extent, astonishing height, and interesting effects (produced by the continuity of the vaulted roofings and other parts of these buildings) create in every mind awe and respect to those whose piety, genius, and talent raised such characteristic structures—structures wherein the eye, unable to take in at one view all the different parts, wanders with inexpressible delight along the lofty nave, the extensive side aisles, the deep and unequal recesses of the transept, the choir, the sanctuary, the lady chapel, and when satiated with this rich banquet (and recovered from the delirium produced by such a blaze of effects), if the spectator places himself as on a pivot, in the centre of the space where the nave intercepts the transept, he then perceives all the astonishing variety, harmony, and grandeur of the different masses, the intricacy and movement of the whole assemblage, the play and contrast of light and shadow, together with the studied exclusion of all glaring lights. From these circumstances combined, he feels the full power of the awful and pleasing gloom which occasionally pervades every part of the sacred edifice, thrilling through his whole frame, and producing sentiments of the most elevated description, such as make him

> "Love the high embowed roof,
> With antick pillars, massy proof,
> And storied windows, richly dight,
> Casting a dim religious light."

If to this blaze of characteristic and fascinating scenery, we imagine the pavements in their original state covered with grave-plates of brass, richly ornamented with various devices, images of bishops, and other ecclesiastics—the whole is complete;—the warmest admirer of Grecian and Roman architecture, with its tessellated pavements and rich mosaics, will have pleasure in acknowledging the merits of such structures.

Gothic architecture, however happily adapted to religious purposes, is little calculated for the common habits of life: its thick walls, small windows, admitting light as it were by stealth, are more suited for Montezuma's house of affliction than for a modern habitation. The features and general character of this mode of building are not expressive of cheerfulness or comfort,—the fine dressed lawn with its enlivening rivulet—

> "The bank whereon the wild thyme blows,
> Where oxlip and the nodding violet grows,"

requires a different style of architecture; and, although in a grand, romantic, mountainous country, enriched with torrents, lakes, and rivers, castellated mansions—

> "with their ancient towers,
> And roofs embattled high"—

may bring back the recollection of ancient times, and make the spectator feel the pleasure of concordant emotions produced by the combination of such objects, yet even here, unless genius, taste, and feeling assist in designing edifices suitable to such situations, unless the architects have an intimate acquaintance with the several modifications and changes in the styles of different ages, their works will never interest the real admirers of that true legitimate Gothic architecture, which the young architect should study with the most serious attention, particularly for its grandeur of effect.

It has been said that those powerful and imposing effects, so visible in the exterior and interior of many of our Gothic cathedrals, *cannot* be obtained *by any other mode* of building. Those who instance St. Paul's Cathedral in proof of this assertion should recollect that a large portion of the solemnity and character, so justly admired in Gothic works, is produced by the studied exclusion of all glaring lights: in the Saxon and Norman buildings, by the smallness of the apertures, by the depth of light and shade; and, in buildings subsequently erected, by the admission of painted glass in the windows. Apply these principles to the interior of St. Paul's,—let the decorations as designed by Sir Christopher Wren be completed—let the windows be adorned with scriptural subjects, represented in deep and glowing colours, as in many of our Gothic cathedrals, and the walls decorated with the works of the painter and sculptor,—this done, I think we shall no more be told that those powerful and imposing effects so visible in the exterior and interior of many of our Gothic cathedrals *cannot* be obtained by any other manner of building;—but even this would not be a fair appeal to the powers of ancient classical architecture, for St. Paul's, with all its merits, has too many of the defects of the Italian churches to be compared with the sublime conceptions of Grecian architecture; and on this occasion it might be asked what examples we have in this country, of sufficient magnitude and correctness of composition, to give any adequate idea of those great and solemn effects produced by the successful exertion of Greek and Roman talent.

Can porches or porticoes of 2, 4, or 6 columns, of a few feet in height, or even the noble porticoes of the churches of St. Martin-in-the-Fields or St. George, Hanover-square, give even a faint idea of the grandeur of the Temple of Minerva, in the Acropolis of Athens,—of the portico of the Pantheon,—the Temple of Antoninus and Faustina, or the Maison Carrée at Nismes? Where are the buildings in this country capable of giving any adequate idea of the simple grandeur and solemn effect of the temples at Pæstum, or the awful and terrific sublimity of the temples at Segesta, Selinunti, and Agrigentum."

Mr. Tite said he was most anxious to do justice to Sir John Soane's opinions on Gothic architecture: it would, of course, be remembered that our knowledge of it was much greater now than it was when the Professor lived. In conclusion, the reader referred to the large number of poetical quotations with which Sir John Soane's lectures were strewed, and suggested that if students, when reading for amusement, would jot down any passages relating to their art, they would find such quotations not merely illustrative and interesting, but suggestive of novel combinations and picturesque effects.

CORNISH CHURCHES.

The churches of the county of Cornwall have been hitherto but little visited by the ecclesiologist, owing no doubt to the remoteness of the county, and to its being so seldom traversed; for, from its local peculiarity, it is as it were a *cul de sac*. Some jocular people have said that Cornwall is a place to which *missionaries* should be sent, and have, moreover, styled it "West Barbary," intending by these notions to express the idea of its being an unknown and distant region.

The above remarks will in some measure explain why its ecclesiastical architecture has been so little touched upon, to which may be added the difficulties in the way of perambulation, even when Cornwall is attained: for long and steep hills are not encouraging to a pedestrian, and the man who can compass 7 or 8 miles a day will find that he has had quite enough of walking for that day at least. The objects of his search will frequently lie away from the beaten track, and in keeping the high road he may stretch his eyes in vain to discern a church, for they are, with few exceptions, situated in the valleys. Unlike the counties of Northampton and Lincoln, one cannot say, that riding upon the top of a stage-coach, through Cornwall, a dozen of churches, far and near, may be counted at the same time. With a knowledge of these facts, it is not probable that any one would take an express journey thither for the sake alone of an antiquarian ramble; the writer has, however, had many opportunities of making leisure visits during several years past, and as the matters he has noted may excite an interest in the churches of Cornwall,—so different in appearance, materials, and construction to those of the more home counties, which are so well known to students of ecclesiology,—he ventures to impart them. There are nearly 200 churches in this county; and though the prevailing style is that of the perpendicular period, it must not be supposed that there are no examples of an earlier date: on the contrary, here and there, in some secluded parish church, vestiges of early antiquity are to be met with, sometimes appearing in the semicircular arch and mouldings of the Norman period, and again, in another spot, revealing an entire fabric of the decorated, or of the early English age, and some historians assert that much Saxon work is to be found. Still these are exceptions to the general mass, and need not be dwelt upon, our object being to offer a few remarks upon those most prevailing.

Some of them are situated upon rising ground; such as are near the sea, stand as beacons on a hill, to guide the mariner in his passage up or down channel, and for this purpose their towers have been kept in repair by the Trinity House. One such instance exists in that of Lanlivery—a structure of lofty and handsome proportions. Those very near the coast, Talland and Feock for example, have their towers detached, in the manner of Italian campanile, when their connection with the body of the church would have prevented them being visible seaward. In these cases they leave the main building, and take up a more favourable position for their purpose, a benevolent one in two respects, namely, first, to guide the steps of the wayfaring man to the temple of God, and the other to warn the seafaring man from a dangerous rocky shore. In the case of Talland, the body of the church is placed in a dell formed by the cliff dropping rather abruptly on the landward side; out of this declivity the tower rises, having its lower part cut out of the solid rock, and rising from the hill in its upper stages as soon as the vertical tendency of the tower can leave the slope of the hill, so that to enter the belfry the hill must be partially ascended, when there is a door giving access thereto, and from thence a staircase becomes necessary to the summit, upon which, in former times, beacon lights were probably burned before the more complete system of lighthouses along the coast originated. These towers are almost always destitute of any architectural display, buttresses even being dispensed with: but to compensate for their absence the walls batter from the ground upwards, giving to the fabric a substantial and sturdy character. Where it is possible, a covered way has been constructed between the church and tower, as may be seen at Talland; but when the tower is farther up the hill, as at Feock, no connection whatever exists, and a stranger might suppose either that the tower was a thing of itself, or that the church was erected first and the tower afterwards; but this is not the fact, the age, character, and materials prove them to have been built at one and the same time.

The description given of these towers, as regards their architecture, must not be supposed to apply to all inland, or even to those which, though inland, act as landmarks to the seaman, for Lanlivery, as before stated, is a handsome structure, united to the church at the west end, divided into stages by moulded string courses, having windows of two and three lights for the belfry, and bell-chamber floors, with mullions and tracery, its corners strengthened by buttresses running up through a battlemented parapet, and terminating in crocketted pinnacles. Gurgoyles are also introduced; and, considering the coarse enduring

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